LUCERNE FESTIVAL

HISTORIC
PERFORMANCES

audite

1st MASTER RELEASE
ORIGINAL TAPES

Claudio Abbado

Schubert Symphony No. 7 *Unfinished*
Vienna Philharmonic

Beethoven Symphony No. 2 | **Wagner** *Siegfried Idyll*
Chamber Orchestra of Europe

Franz Schubert (1797–1828)
Symphony No. 7 in B minor, D. 759 *Unfinished* [24:45]

I. *Allegro moderato* 12:22
II. *Andante con moto* 12:23

VIENNA PHILHARMONIC | Claudio Abbado

Ludwig van Beethoven (1770–1827)
Symphony No. 2 in D major, Op. 36 [33:44]

I. *Adagio molto – Allegro con brio* 12:27
II. *Larghetto* 11:15
III. *Scherzo. Allegro – Trio* 3:35
IV. *Allegro molto* 6:27

Richard Wagner (1813–1883)
Siegfried Idyll in E major, WWV 103 [19:11]

Ruhig bewegt – Leicht bewegt – Lebhaft – Sehr ruhig

CHAMBER ORCHESTRA OF EUROPE | Claudio Abbado

Claudio Abbado appears courtesy of Deutsche Grammophon Gesellschaft

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In memoriam Claudio Abbado (1933–2014)

Claudio Abbado's death spells the sad end for LUCERNE FESTIVAL of an incredibly inspiring relationship, continually crowned with exceptional artistic successes. Claudio Abbado's association with the festival across nearly five decades began with his début with the Swiss Festival Orchestra in the summer of 1966 and was followed by countless concerts with the Vienna Philharmonic, the ensembles of La Scala, Milan, the London Symphony Orchestra, the Chamber Orchestra of Europe and the Berlin Philharmonic. The foundation of the LUCERNE FESTIVAL ORCHESTRA in 2003 symbolised the peak of this artistic cooperation: on the podium with this "Orchestra of Friends", representing Claudio Abbado's interpretational aesthetics in their purest form, he concluded his artistic career in August 2013 when he conducted Schubert's *Unfinished* and Bruckner's Ninth Symphony at his final concert.

Claudio Abbado approved the release of these three live recordings as part of the series "LUCERNE FESTIVAL Historic Performances" before he died. It has now become a musical legacy, uniting all elements of his art in exemplary fashion: the absolute dedication which in itself made every one of his concerts an almost existential experience; the moments of highest musical internalisation, but also of rousing vitality, which characterised his interpretations; his self-professed view of himself as a "primus inter pares" within the collective of the orchestra, nurturing that chamber music culture of performers listening and responding to one another.

LUCERNE FESTIVAL bows before Claudio Abbado and gives thanks for unforgettable experiences of musical joy.

Michael Haefliger
Intendant LUCERNE FESTIVAL

In memory of Claudio Abbado, who died on 20 January 2014 and who was closely associated with LUCERNE FESTIVAL for nearly five decades, audite and LUCERNE FESTIVAL are issuing three previously unreleased live recordings, approved by the conductor himself: on 5 September 1978, Claudio Abbado and the Vienna Philharmonic performed Franz Schubert's *Unfinished* in Lucerne – a moving interpretation, emphasising the lyrical character of the work and creating a single arc of suspense from the sombre opening to the concluding transfiguration of the second movement. This work closes a circle insofar as Claudio Abbado also conducted Schubert's *Unfinished* at his final concert, given on 26 August 2013 in Lucerne.

On 25 August 1988, on the occasion of the festival's fiftieth anniversary, Abbado and the Chamber Orchestra of Europe performed exactly the same programme with which Arturo Toscanini had opened the Luzerner Festspiele in 1938, including Ludwig van Beethoven's Second Symphony and Richard Wagner's *Siegfried Idyll*, the latter written in Lucerne. The *Neue Zürcher Zeitung* commented enthusiastically that "the sonic subtleties of the *Siegfried Idyll* were masterfully executed and carried through to a poignant ending with consistency in form and content. And in Abbado's interpretation of Beethoven's Second Symphony the structural clarity of the individual movements was combined with an unabated, almost newly inspired joy of performing amongst the orchestra".

All three live recordings are released here for the first time. A particularly attractive aspect of this compilation is the fact that Abbado made studio recordings of the Beethoven and Schubert symphonies with the "opposite" orchestras – i.e. Schubert's *Unfinished* with the Chamber Orchestra of Europe (1987) and Beethoven's Second Symphony with the Vienna Philharmonic (1988) – allowing revealing insights. The extensive booklet in three languages contains a portrait of Claudio Abbado by Peter Hagmann, tracing the conductor's long-standing activities in Lucerne; also included are previously unpublished photos from the archives of LUCERNE FESTIVAL.

Claudio Abbado stamped his mark on LUCERNE FESTIVAL as no other conductor. The artistic relationship between festival and conductor lasted for nearly half a century: Abbado made his début at Lucerne in the summer of 1966, performing Sibelius' Violin Concerto, Hindemith's *Symphonic Metamorphoses* and Mendelssohn's *Italian* Symphony together with the violinist Zino Francescatti and the Swiss Festival Orchestra. The *Neue Zürcher Zeitung* witnessed a "delightfully unspoiled maestro with an uncorrupted musical spirit" and made the accurate prediction that "this will not have been the last time that Claudio Abbado has conducted in Lucerne". He was to return countless times, soon on an annual basis, appearing with the Philharmonia Orchestra and the Vienna Philharmonic, the ensembles of La Scala, Milan, the London Symphony Orchestra and the Berlin Philharmonic, and of course with the orchestras that Abbado himself had founded: the European Union Youth Orchestra, the Chamber Orchestra of Europe, the Gustav Mahler Youth Orchestra and the Mahler Chamber Orchestra. In 2003 Claudio Abbado and Michael Haefliger jointly founded the LUCERNE FESTIVAL ORCHESTRA, an orchestra unique in the world in uniting long-standing artistic colleagues of Abbado's – internationally renowned soloists, chamber musicians and music professors alongside the core performers from the Mahler Chamber Orchestra – into an ensemble in a league of its own. Standing on the podium in front of this "Orchestra of Friends", as he himself called it, Claudio Abbado ended his artistic career on 26 August 2013 in Lucerne, having conducted Franz Schubert's *Unfinished* and Anton Bruckner's Ninth Symphony at his last concert.

audite

LUCERNE FESTIVAL

recording: live recording at LUCERNE FESTIVAL (Internationale Musikfestwochen Luzern)

RADIO SRF 2 KULTUR

recording date: Schubert: 5 September 1978 | Beethoven / Wagner: 25 August 1988
recording location: Kunsthaus, Lucerne
remastering: Ⓟ Ludger Böckenhoff, 2014
rights: audite claims all rights arising from copyright law and competition law in relation to research, compilation and re-mastering of the original audio tapes, as well as the publication of this CD. Violations will be prosecuted.

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The historical publications at audite are based, without exception, on the original tapes from broadcasting archives. In general these are the original analogue tapes, which attain an astonishingly high quality, even measured by today's standards, with their tape speed of up to 76 cm/sec. The remastering – professionally competent and sensitively applied – also uncovers previously hidden details of the interpretations. Thus, a sound of superior quality results. CD publications based on private recordings from broadcasts cannot be compared with these.

photos: © Archive LUCERNE FESTIVAL:
cover + ②: Claudio Abbado conducting the Chamber Orchestra of Europe, Lucerne 1988 / Peter A. Meyer
① Claudio Abbado in a panel discussion, Lucerne 1985 / Georg Anderhub
③ Claudio Abbado during a performance with the Berlin Philharmonic, Lucerne 1992 / Priska Ketterer
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Claudio Abbado

Geboren 1933 in Mailand. Erwarb dort das Klavierdiplom am Konservatorium Giuseppe Verdi und an der Wiener Musikakademie das Dirigentendiplom. Erhielt 1958 den Koussewitzky-Preis in Tanglewood, 1963 den Mitropoulos-Preis in New York und 1973 die «Mozart-Medaille» der Mozart-Gemeinde in Wien. Leitete zahlreiche europäische und amerikanische Orchester und übernahm 1968 die Stelle des Chefdirigenten an der Mailänder Scala. Seit März 1977 Generalmusikdirektor des Teatro alla Scala. Daneben umfangreiche Gastdirigiertätigkeit. Seit 1971 mit dem Orchester der Wiener Philharmoniker eng verbunden, Tourneen durch Europa, USA, Japan und China. Tritt alljährlich bei den Wiener Festwochen und den Salzburger Festspielen auf. Seit 1977 Musikdirektor beim Orchester der Jugend der Europäischen Gemeinschaft, einer in London ansässigen Stiftung, die es sich zur Aufgabe macht, den begabten Musikernachwuchs auszuwählen und zu fördern. Dirigierte 1966, 1968 und 1973 an den IMF.

Lucia Popp

geboren in Uhorska Ves, Tschechoslowakei. Nach Gesangsstudien an der Musikakademie von Bratislawa Operndebüt als «Königin der Nacht» in Mozarts «Zauberflöte» am Opernhaus Bratislawa. 1963 von Herbert von Karajan an die Wiener Staatsoper engagiert und im gleichen Jahr Debüt an den Salzburger Festspielen. Zahlreiche Opergastspiele an allen berühmten Opernhäusern Europas und Amerikas. Fernseh-, Rundfunk- und Schallplattenaufnahmen unter Dirigenten wie Sir Georg Solti, Karl Böhm und Leonard Bernstein. Im Januar 1978 mit dem Titel Kammersängerin der Wiener Staatsoper ausgezeichnet. Singt erstmals an den IMF.

10. SINFONIEKONZERT

Kunsthaus
Dienstag, 5. September 1978
20.00 Uhr

Wiener Philharmoniker

Leitung *Claudio Abbado*
Solistin *Lucia Popp* Sopran

Franz Schubert (1797-1828)

Sinfonie Nr. 8 h-moll D 759 «Unvollendete» (1822)
Allegro moderato
Andante con moto

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Gustav Mahler (1860-1911)

Sinfonie Nr. 4 G-dur (1899-1900)
mit Sopran-Solo nach Worten aus
«Des Knaben Wunderhorn»
Bedächtig. Nicht eilen (moderato)
Recht gemächlich (con molto comodo)
In gemächlicher Bewegung. Ohne Hast (con comodo)
Ruhevoll (poco adagio)
Sehr behaglich (molto piacevole)
Sopransolo:
«Wir geniessen die himmlischen Freuden»

Zu diesem Konzert wird ein Textheft verkauft.
Pour ce concert, un livret sera vendu.
For this performance, a libretto will be sold.